

jcr/.

A scaly gauntlet now, with joints of
 steel,
 Must glove this hand: and hence, thou
 sickly quof;
 Thou art a guard too wanton for the
 head.
 Which princes, flesh'd with conquest,
 aim to hit.
 Now bind my brows with iron; And
 approach
 The ragged'st hour⁵- that time and spite
 dare *bring*,

mind. I formerly proposed to read—"Weakened
 with *age*," or

** Weakened *with pain*."

When a word is repeated, without propriety, in the
 same or two
 succeeding lines, there is great reason to suspect
 some corruption.
 Thus, in this scene, in the first folio, we have "
able heels," in-
 stead of "*armed* heels," in consequence of the word
able having
 occurred in the preceding line. So, in Hamlet: "
 Thy *news* shall
 be the *news*," &c. instead of "Thy news shall be
 the *fruit*."
 Again, in Macbeth, instead of "Whom we to gain
 our *place*," *Sac.*
 we find—

"Whom we, to gain our *peace*, have sent to
peace."

In this coniecture I had once some confidence:
 but it is much
 diminished by the subsequent note, and by my
 having lately ob-
 served that Shakspeare elsewhere *uses grief for*
bodily pain. *Fal-*
 staff, in King Henry IV. Part I. vol. xvi. p. 387,
 speaks of "*Grief* in the
Grief of a wound." *Grief* in the latter part of this
 line, is used in
 its present sense, for sorrow; in the former part,
 for *bodily pain*.

MALONE.

Grief in ancient language, signifies *bodily pain*, as
 well as *sor-*
 row. So, in A Treatise of Sundrie Diseases, &c. by
 T. 1591
 « — he being at that time griped sore, and having
grief in his
 lower bellie." *Dolor ventris* is, by our old writers,
 frequently
 translated "*grief* the guts." I perceive no need
 of alteration.

STEEVENS.

4 — *nice* —] i. e. trifling. So, in Julius
 Csesar:

"-----it is not meet

"That every *nice* offence should bear his
 comments."

STEEVENS.

s The *IRAGGED'ST* hour —] Mr. Theobald and the
 subsequent
 editors read—The *maimed'st*. But change is
 unnecessary, the
 expression in the text being used more than once by
 our author. In
 As You Like It, Amiens says, his voice is *ragged*; and

ragged is employed as a term of reproach in The Merry Wives of Windsor, and in Timon of Athens. See also the Epistle prefixed to Spenser's Shepherd's Calender, 1579: "—as thinking them fittest for the rustical rudeness of shepherds, either for that their rough sound would make his rimes more *ragged*, and rustical." &c. The modern editors of Spenser might here substitute the word *ragged* with just as much propriety as it has been substituted in